Issue 125 December 2014

KNOTTING MATTERS

The Magazine of the International Guild of Knot Tyers

INTERNATIONAL GUILD OF KNOT TYERS

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Cut-off date for Spring Issue receipt of copy is Tuesday February 10, 2015
Summer Issue receipt of copy is Tuesday May 12, 2015.

Front Cover ***A superb knotty bellrope from the hands of Joe Bennett. He says he will not be making another of these for a while - great work Joe!***

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EXECUTIVE COMMITTEE REPORT

Out of 14 EC members we had 11 attendees and two apologies.

We used Skype for our meeting again. It is not 100% ideal, as we lose video link with 10 or more members. However, we have tested various other systems since our September meeting, and Skype is still the best. We will continue to search for the ideal system.

Work is progressing well on the new web-site.

We had reports on the two half-yearly meetings held in October 2014 in Canada and Warwickshire, UK. They showed that despite the meetings being smaller than usual, they were both a huge success. We will consider holding half-yearly meetings on two continents again, perhaps a week apart to allow some members to attend both. We plan to hold an October meeting in 2016 in France.

Due to changes in the Data Protection Act, it will not now be possible to issue a new membership list in either hard copy or digital. We are investigating what can be done to enable members to find and contact each other.

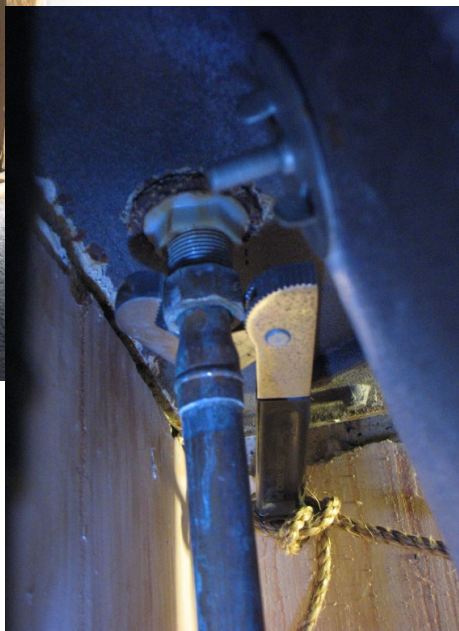
Transcription of the Bushby manuscript is now complete, and it is hoped to have a readable copy by the end of January 2015.

Our KM Editor Lindsey now has two assistants: Maurice McPartlan [***Branch News***] and Gordon Teenan [***Articles***].

Our next meetings will be 25th January and 22nd March 2015.
Sheila Pearson
Secretary Executive Committee

Letters to The Editor
The Things You Say!!

Plumber's Mate
When I was recently "roped" in to help David change the taps on our rather ancient bath I was able to make use of one of my favourite weapons – STRING. He was having trouble shifting the recalcitrant nuts holding the old fitting to the pipes. Although he managed to get a wrench in position, there simply wasn't enough room to get a hand on it to move it. The answer proved to be a piece of rope attached to the wrench and fed along the back of the bath to give a direct pull (see photos). Where would we be without one of mankind's oldest tools (and a bit of ingenuity)?
Penny Bodger



Newsflash from our UK Stringer

SCOUTS ABANDON KNOTTING

On Tuesday 4th November, 2014, British newspapers reported that the Scouting Movement had announced its intention to stop teaching the tying of knots, because modern recruits were too busy earning badges in public relations, IT, and circus skills to bother with a sheepshank or a clove hitch. Scout leaders, it said, no longer need to know how to tie a knot, while woodland crafts had become irrelevant to many of the new badges. Those of us who recall learning the six Tenderfoot knots, how to tie a woggle, and helping construct elaborate pioneering lash-ups (including that precursor to a zip-wire, the aerial runway) will all regret this development.
[***Your thoughts? - Ed***]

Chocolate Charlie

A narrow boat that used to deliver chocolate crumb along the Shropshire Union canal, connecting Ellesmere Port near Liverpool down to Birmingham, has been restored. It would travel from Knighton, near Market Drayton in Shropshire, to the Cadbury factory in Bournville, Birmingham, and has made the trip again for the first time in 50 years this September, 2014. The narrow boat Mendip has recently been restored. It belonged to Charlie "Chocolate" Atkins, a popular figure on the waterways. Charlie reportedly used to share some of the chocolate 'crumb', that he transported to Cadbury's chocolate factory, with children along the canal. Did he have fenders made by any of the IGKT's craftsmen, I wonder?

Hi Lindsey
Ports of call for L'Hermione next March/April are:-
Norfolk, Annapolis, Baltimore, Philadelphia, New York, Newport, Boston & Halifax
Many thanks for another interesting KM.
Best wishes, Colin,
Dr Colin Byfleet, IGKT
Secretary to the Trustees

Articles - and How to Send Them

by
Your Editor

Whilst we do get some very interesting articles from our readers and fellow knot-tyers, not all of them can be used. The reason? Well, in the case of recent really interesting and well-written articles, your editor had to spend approximately four hours of his own time deconstructing the article from a print-out that was derived from a portable document file (one whose file name ends in .pdf). Even then the photographs had to be singled out and saved as files having a jpeg (again a dot designation as .jpg) file name. It was eventually too much to be included. There have been numerous other types of article which arrive handwritten, typed (yes, using a typewriter and then mimeographing the piece and sending a tff file of the resulting unreadable purple mess) and not laid out in any sensible manner.

Text That Would Help

Please feel free to write your article in any space or format you wish in Word or in the form of a text file (one ending in .txt) and in any size font that you are comfortable using and in any font style. I can readily convert this to a document that is in a Minion Pro font, size 12 (which is what is being used here), with the kind of headlines and punctuation you would like to see. It will not be printed in Comic Sans or Calligraphy or Olde English or any font other than this, unless it is vital to the understanding of the article. Feel free to insert any kind of bold text, underlined text or italicized or otherwise formatted text you wish. If you or I think that understanding and readability are improved by such artifice I will add that - the process of copying and pasting the text to fit in the application (program) In-Design that I use, will destroy any fancy fonts or formatting or sizing you include. This means that I have to go over it again carefully to ensure that meaning and understanding and attractiveness are not completely lost. If you are writing by hand please try to ensure that it is in a readable font, preferably not cursive, and that it has a density (blackness) that is able to be read by a scanner, to turn the OCR that I use to its best function.

Illustrations

When you send illustrations (photographs, colored drawings, copies of articles, b & w photographs, etc.) please try to ensure that you can see them clearly at arm's length, with no distortion or loss of color or density, or any pixellation if they are digital. Usually photographs should be at a size of about 3 MB and a density of at least 300 dpi if digital, 8-in by 10-in (200 by 250) if from a print or camera using film and have no creases, holes or other markings that require touching-up or using PSE to improve their quality. If the illustration forms part of the article, try to ensure that it has a designation (picture 1, picture 2, etc) and then just put that title, with a caption if needed, in a separate file for sending, including, if possible, your name. Make a note in the text of where Picture 1 should be, but do not include the photograph or illustration in with the text. That makes it easier for me to find when I have three months-worth or more of material to sort before assembling and editing the next issue. It also saves a heap of time in my not having to scan the photograph from a print and then re-touching it.

Spelling and Grammar

I will try to ensure that the grammar offered to our readers is always top-notch. Sometimes mistakes will slip by. I have two applications to try to prevent this, which are capped by my own reading of the whole thing several times before it goes to press. If you are not comfortable with my doing this, please let me know. Maybe you have a particular dialect or style (have you ever read any of Jan Stewer's books?) that you think our readers will appreciate? Let's talk about that, by e-mail, if possible, so that we both have a record of what is agreed. If you are writing in a language other than English I will make my best stab at it using Google or Bing or other commonly available web-based translators as needed. If this does not suit you, please feel free to either have your article translated by someone with whom you are comfortable - and at your own expense, or your article may be left on the cutting-room floor.

Length and Content

Your article may be of any length but should ideally be between 500 and 1000 words. Shorter articles may prove to be useful fillers (which are also very welcome) and can be very useful. If you include content that originated not from your own pen and mind, do add the original place (publlication name, date of publication, page numbers, title, author, author's permission, publisher's permission if necessary) where the article or reference occurred. If this attribution is added at the end of the article as a list of references with text notes where it appears in your text, this is very welcome. I do run each piece through a plagiarism checker, just so that our small magazine is not held to be in contempt of copyright. If you absolutely cannot reduce your content to less than 1000 words, I may suggest it be run in succeeding issues or edited for length. This can sometimes result in hurt feelings on your part, so be prepared.

Sending and Cut-off Dates

I am forced, because I spend too much time writing and re-writing pieces, to institute a series of cut-off dates for publication (see inside front, page 3). Obviously I have not managed to keep up with publication dates and you are aware that I have now had to seek help from two other people to assist in getting a quality product out to our readers in a timely fashion. If you are sending information about your Branch activities, please continue to address them to me at knottingmatters@igkt.net and, if you are sending material in the form of an article or filler piece, use that same address until we get an alternative address worked out.

We strive to please and we are always delighted to get your submissions. Your material is read all over the world and is a vital link between over 60 countries and 1200 members who may never otherwise meet another knot tyer! Make your work clear and, above all, have fun putting it together so that your readers will have fun reading your letters, articles, fillers and other materials. Thank you.

PS As a gauge for your own work, this article that you are now reading contains exactly 1,151 words and integers, not including the title and name, up to this period (full stop).

AFFLICTIONS

by Jennifer Wren

['Jennifer Wren', 2006, Knotty Potty & Other Pithy Poems]

Humans are prey to many afflictions,
Headaches and haemorrhoids,
Debts and addictions;
There's also lost (or rejected) love,
And betrayal by friends
When push comes to shove;
But worse than all these is the completed knot
With a flawed over/under
That one failed to spot!

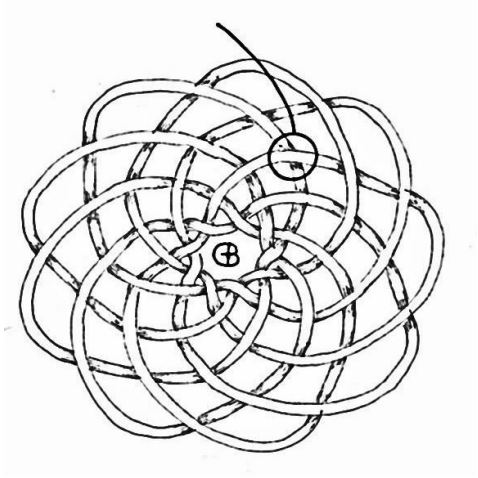


Illustration: a single-strand 7-lead x 9-bight Turk's Head (o3, u2, 01 going clockwise) constructed from the guidelines of ABOK #1362

∞ oOo ∞

ROPEWALK COURT

Some History from "One Hundred Years of Service"
by The Plymouth Cordage Company

Originally published by Harry L. Koopman, John Hay Library, Brown University, Providence RI, USA

The odor of the sea! How far 't was borne
Across the hills and dales the Pilgrims knew,
As on the east wind's heavy wings it flew
To greet us faring to the coast of morn!

Visions it brought of the sea's waste forlorn
Weltering beneath an empty arch of blue,
Of waves that warred with heaven and, toppling, threw
Their shattering bulk on strands despoiled and torn.

Now, in the Pilgrim bounds, we saw the bay,
The slender bars that frame the little port,
The headlands blue and grim; we made our way
O'er streets the Pilgrims trod; at Ropewalk Court,
Startled, we caught in tarry fragrance free
The odor of man's conquest of the sea!

Founded in 1824, and whose machinery was originally powered by an undershot water wheel running a grist mill on Nathan's Brook in Plymouth, Massachusetts, the Plymouth Cordage Company (PCC) was bought out by the Columbian Rope Company in 1965, PCC having made history as the supplier of rope and cordage for the USS Constitution. Columbian was subsequently purchased by Unicord Companies who produce organic and inorganic cord and rope to this day.

A MOOT POINT

from Geoffrey Budworth

GRANNY'S KNOT:

'This is a term of derision when a reef knot is crossing the wrong way, so as to be insecure. It is the natural knot tied by women or landsmen, and derided by seamen because it cannot be untied when it is jammed.'

Sailor's Word Book – a Dictionary of Nautical Terms
by Admiral W.H. Smyth, copyright © Brassey's (UK) Ltd. 1996
(first published 1867)

The emergence, decades ago, of political correctness in speech and print was long overdue, and – although it has bred some absurdities to be resisted – surely the Guild ought to consider renaming the Granny Knot with its insulting connotations. As it was no doubt used back in time as a binding or miller's knot for seizing the necks of grain and flour sacks, could we not suggest the name is a now unacceptable corruption of Granary Knot … which it might have been?

[***Also known in heraldry as the Bourchier Knot - Ed.***]

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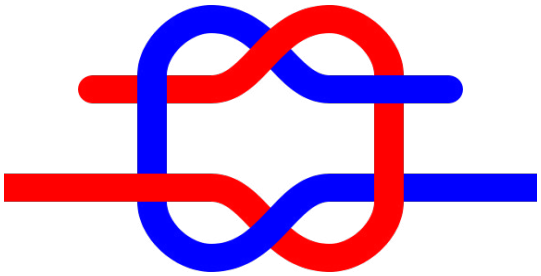


SENNIT FRAME NOTES

from Pat Spiering, Brookfield, WI USA

"Sir, stop the vehicle and step out, please."
I was returning home to Wisconsin from an IGKT meeting in Hamilton, Ontario. At the USA-Canadian border I stopped at the border security and rolled down my window. I had my passport ready and handed it over.
"What were you doing in Canada?" asked the agent.
"I was at a conference in Hamilton."
"What kind of conference was it?" he inquired. He had me roll down the rear window. I had a large black trunk filled with my tools and supplies sitting in the back seat.
"Knot tying. I was at a conference of the International Guild of Knot Tyers." He responded with a surprised and puzzled look. "We make frames covered with knots, and more advanced sorts of things."
"Can you show me an example?"
I don't know if he did not believe me or it was a routine check, but I told him that I could, but would have to open up the back of my vehicle. There were already people starting to back up behind me, and I knew that this would delay them even more. That apparently did not matter to the border agent, because that's when he told me to stop the car and get out. I did as I was told, turned off my car, got out and looked for the first example that I could get my hands on. At the top of the pile in the back of my car was a frame that I had made for my daughter, shown below. I had taken it to the meeting to display. I took it out of the bag and handed it to the officer, who looked at it and held it for a brief moment before handing it back to me.
"Wow. That's pretty cool," was his comment. "I've never seen anything like that."
I put the frame away, he wished me well, and I continued my journey home. Who knows? Maybe he'll try tying something someday.

Photograph 1 - What the Officer Saw

The meeting in Ontario, Canada was the third IGKT conference that I had attended. I returned to knot tying in 2010 after doing some knot tying as a Boy Scout. On staff at the local scout camp, I had worked in the Scoutcraft area, so my summers included rope machines, lashings, and knot tying. I had also made a large knot board, as a scout, that the troop displayed for years. As my son went through the Scouting program, I turned to the information superhighway, the internet, for activity ideas for the troop. Through the internet I learned that knot tying could involve much more than what I had seen as a youth. It is there I learned about the IGKT.

I was looking at pictures on the internet when I saw a frame by Charlie Bell [***California, USA***]. It is a black and white picture of old time sailors surrounded by a lovely sennit frame. So there it was in one picture—the nostalgia and romance of the sea in the photo, and the elegance and craftsmanship in the frame itself. Remarkably, the frame was as interesting to look at and attractive as the picture it contained.

I think knot tyers have a 'bucket list' of projects that they plan on making. It may contain lanyards, chest beckets, and bell ropes. A sennit frame had just moved to the top of mine. I searched the internet for directions, and turned to my ever-growing library of knotting books. My search left me very disappointed.

By my count there are only 6 pages (not including pictures) describing sennit frames in Graumont and Hensel's *The Encyclopedia of Knots and Fancy Rope Work*. In it, a sennit frame is described as "the last word in what was once a great pastime among the old-time sailormen." However, most of the write up is merely a description of the frames that are pictured.

Only recently have I discovered Alton Beaudoin's (of Mystic Connecticut) work, via the internet. He made what are probably the most famous sennit frames, aside from the ones pictured in Graumont and Hensel. Each one took years to finish, and the first one was completed in 1956. Alton's teacher was a bosun who told him, "When you can make one of these you can consider yourself a knot man." To my knowledge, there is nothing in writing about his methods.

I find the lack of written information about sennit frames very frustrating. I have been learning by questioning more experienced knot tyers and by trial and error. I usually learn something new with every frame that I make. I offer the following lessons learned based on my latest efforts.

Basic Construction

The first step in making a frame is picking out a picture and constructing the frame. I make a basic frame from simple pine boards. I use a computer to change the picture size as needed. Many frame makers build a frame to fit a picture. What you choose to do may depend on your wood working skills.

Picture A: This shows the back of the frame with a small inset (made with a router table) for the picture and glass to sit.

Picture B: A simple wooden frame ready for the sennits to be placed. A small strip of wood was added to the outside for added depth.

The next step will be to tie a variety of sennits. Most people will tie many and then lay them out on the wood to decide the layout. Although I prefer a more traditional hard lay cotton cord, some others have made stunning frames in synthetic cords. A simple braiding clamp can be constructed from basic pieces of wood at very little cost [***below***].

Picture 4 Here the braiding clamp has been clamped to a table and a Russian sennit is being tied.

Attaching the sennits to the frame is usually done with plain Elmer's white glue. Some artists use burlap or drill (a type of cotton cloth) underneath the sennits, but I find this unnecessary. Make sure to use scrap wood and clamps to keep the sennits straight when they are glued onto the wood. Nice alignment will greatly improve the final appearance of the frame. Slight overlap to prevent any wood from showing is also best. I normally lay the inside sennits first, then work outward.

The sennits are normally cut at the corners and then covered with another piece of some sort. Easier cuts are made by spreading glue on the area and letting it dry.

Cuts are made with a utility knife (make sure to change the blade frequently). Sometimes scissors work well. Synthetic cords are often cut with a soldering knife.

Picture 5 Here [***left***] the sennits have been glued and cut on the corner.

After the sennits are glued on, then add the pieces to cover the corners and any added elements you would like. Common decorations include rose knots, manrope knots, star knots and flat Turk's heads, but be creative! A wide variety of knots can be used for great visual appeal. Tie several and lay them out before you start gluing them to the frame.

Picture 6 A small piece was made to cover the corner.

This frame measures approximately 15" tall and 13" wide. The frame was made of 2 ½ inch wide pine wood. The picture and glass are 8"x10". I wanted to do a frame to honor the USS Constitution, which sits in Boston Harbor. The city can be seen in the background. I started by making the inset. The layers of the inset from front to back of the frame are a piece of cardboard, a thin piece of glass, the picture, and a backing for the picture. A computer was used to resize the picture and to size an oval to go over it. The oval was printed and copied onto a thin sheet of cardboard and the center was cut out with scissors [***for the photo***]. Small cord in a simple 3 strand braid was glued onto the cardboard in concentric spirals. The raised oval center is a mound sennit glued on top of the 3 strand braid. It is number 397 in Graumont and Hensel's Encyclopedia of Knots and Fancy Rope Work. Note: in my correspondence with other artists who have made frames, we normally reference the number of the sennit in the Encyclopedia, which contains basic instructions for literally hundreds of sennits. There are some other references used, including *The Ultimate Book of Decorative Knots* by Lindsey Philpott and *Interesting Braids and Flat Plaits* by Ron Edwards.

I worked mainly from the inside to the outside, because it helped me to get the sennits straight. I used scrap wood with spring clamps when each piece is glued on, so that everything is aligned. This was emphasized to me by more than one of my frame making mentors! The inside edge is no. 14. Sennit number 9 was placed next to the wood strip that I like use on my frames. Number 288 fills the gap between the inside edge and number 9. Covering the wood strip on the outside is number 357, tied in a large sized cord. Finally, the outside edge, (not shown in the picture) is sennit 297, which was doubled.

After the sennits were done, it was time to cover the corner seams and add a variety of fancy knots for further decoration. A royal carrick bend, tripled, was centered on top, while a kringle mat sits centered at the bottom. A fairly simple 4 strand quadrupled weave was put over the corner seams. The ends were wrapped around the back of the frame and cut after the glue had dried. Over that was placed sennit no. 325. It is relatively flat, so I was able to cover the inside ends with 3 lead 5 bight flat Turk's heads. A star knot variation was placed atop the Turk's head. Finally, 3 manrope knots were put on either side of center. Simple hardware was placed on the back of the frame for hanging.

Additional tips:

- When some sennit is left over, use masking tape to cover the ends and write the number of the sennit on it with the size of the cord. This will help when laying out your next frame and planning which sennits to use. Knowing the width of the sennit in a particular size cord is particularly helpful in choosing what sennits will be used.

- Use different glues when helpful. At first I used Elmer's glue for everything, since that is what the artists that I learned from use. The advantage is that it gives some time to adjust things before it dries. This was very slow when I was gluing pieces onto the oval cardboard inset of the frame above. I used a hot glue gun towards the end and found that, with some care, it works well and can potentially save hours of time. Now I use Elmer's when I need more time to adjust things, a tacky craft glue when I want it to dry quickly but a need a little time to adjust the position, and a hot glue gun when I won't have any trouble positioning things.
- A softer-lay cotton worked better for the oval inset. I started with harder laid cotton and it was hard to shape and left some gaps. The softer cotton was more compressible and left no gaps.
- A relatively flat sennit can be layered on top of another and still have the edges covered with a flat Turk's Head or other flat knot. I like a lot of mound sennits for their depth, but they cannot be used much for layering.

As a final word, the most important thing for creating a sennit frame is to just try it. Graumont and Hensel note that sennit frames "…make unique decorations for a club-room or home, and are easy to construct…" once one knows how to tie the sennits and other elements. What could be a better tribute to a ship or gift to a loved one than a sennit frame?

Supply Snippets

Colin Grundy's "Rope Care and Splicing for Inland Boaters" has been added to the Guild's Catalogue. Contains black and white photographs of the three common splices and whipping. A5 booklet of 20 pages £2.

Monologue 14 "Gunks and Goos" by Rick Mitchell is now available. A compilation of recipes from many sources, designed to extend the working life of ropes, boats, nets & sails. Includes a glossary of materials mentioned. 84 pages 23 b/w illustrations £7.50

Terry Barns [supplies@igkt.net]

A Semi-Annual Meeting

from Our North American Stringer

The IGKT-NAB held it's Semi-Annual meeting Oct. 3-5 in Hamilton, ONT, Canada. The location was the Coach House of Dundurn Castle. This was the first NAB event put on outside of the United States. Canadian members from British Columbia to Nova Scotia attended in addition to members from England, The Netherlands, France and the US. Over 60 members and their partners attended and we were visited by over 200 visitors. Several walk-ins by people touring the site and several Scout groups made the trip to look at the displays.

Members from the Southern Ontario Knot Tyers put up some great displays; Dave Lambert's bell ropes and mats, John Staley's beautiful Sea Chest, John Wilkinson's knotted pins and a Six Knot Challenge manned by Natalie Gordon and Draik Maskel. They proved several times that they could tie the knots in well under 20 seconds.

Ian Schofield and Willeke Van der Ham went hands-on with part of their displays. Ian taught several people how to tie dragonflies and Willeke hung up a rig to make a 4 strand braid, with water bottles for weights, that was a hit.

There were classes put on for the members attending, my favorite being the demonstration on how to make a "perique" by Ken Yalden with assistance from Jim Wolf, Jr.

Displays by other members included paracord items, Chinese style knots, Needle Hitching, Bell Ropes, Whips and Quirts, Tatting, Jewelry and Turkshead rings, knotted picture frames and many other knotted items.

For the banquet we met at the Dundas Air Force Club in Hamilton and a speech was given by Guild President Antoine Leroy. The night was closed out with live music by the band The Bucket List fronted by our own John Staley.

A great deal of time and work went into organizing the weekend and John Staley, Dave Lambert and the members of the Southern Ontario Knot Tyers branch deserve our thanks.

PS, a trip was arranged to visit nearby Niagara Falls on Thursday and was taken by 14 members. That's a lot of water.

Carol Wang with fellow knot-tyer Seth Elberger

Dave Lambert's bell-ropes [above] and Willeke's 4-strand bottle braid

Ian Schofield teaches dragonfly-making [above] while John Staley's sea-chest sits there looking handsome! [below]

Richard Wilcox's display [above] with a Perique by Ken Yalden [below] pricking some interest

The Six-Knot Challenge was challenging!

Notes from the President

December 2014

The Dream of a President,

2014 was marked by a new step in my personal IGKT history, as I had the privilege of being elected your president. I am very aware of the honour but also of the responsibility for promoting the IGKT everywhere. As I said in a previous issue of Knotting Matters, I hope we can all behave as ambassadors for the Guild.

I received some comments about IGKT and the Data Protection Act after the open letter was sent to you, the IGKT membership. I understand that some of you feel disappointed by the official advice supplied by HM Government. Sadly, however, such rules are binding, and we cannot infringe them. It is true some organisations break these rules but I cannot advise the IGKT to do this. I am not an expert in UK law, so I won't add any new comments. Perhaps one day we will have the opportunity to reconsider this situation. I advise watching the best practices among renowned charitable and educational organisations in the UK. The law may change and give us the opportunity to review the matter.

How are we to convince young people to join IGKT? Competitions in the speed knot-tying of a few basic knots is a certainly a good start but it is not enough. Helping young people to find new ways to make decorative knots with new materials? Some of us might say that once you have ingested the entire Ashley Book of Knots — and we all know that is a huge challenge — there may still be ways of discovering amazing new knots.

Quite recently I learnt by chance that, according to the computations of a brilliant Swedish team of mathematicians led by Mikael Vejdemo-Johansson of the Royal Institute of Technology (KTH) in Stockholm, there are at least 177,147 different ways to knot a tie ! Of course, you can have many varieties of tucks and surfaces, folds and edges. Vejdemo-Johansson chose to limit the number of winding moves to 11 before the final tuck, while previously Fink and Mao, two other famous mathematicians, set a more restricted rule with only 8 winding moves. Of course, the [***numeric***] result was less impressive.

In my opinion, this new way of knottng neckties sounds very challenging. Who among us will have the courage - at a knot-tyers supper for instance - to knot a necktie with an Eldredge knot, a Trinity knot [***below***] or a Penrose knot…? These sophisticated knots are not suitable for all gentlemen and some of us will certainly prefer to stick to the traditional way of knotting a necktie. But think about new young dandies, willing to show off, to attract attention by any means and ready to join us as new members! Some of our existing members might also be interested in trying some of these new fashions in neckties, for they may add an attractive touch of class! This could be a new way to whip up the curiosity of new members. With so many different knots computed with special software, some of them are not very attractive, but others are indeed quite original.

It must remain our main business to think about attracting newcomers to the art of knot-tying, particularly from the younger generation. We must find new experts in rope work and develop more links among the various Branches wherever possible. This is my dream for the start of this new era for our community of knot-tyers. I very much hope to meet many of you at the various rallies to be held in Europe and America.

Found on the Internet....

This beautiful piece by Jimena Cortes Cruz was posted on the internet under the FaceBook group Escuela Macrame - the gecko/lizard is really attractive and looks very realistic!

The sculpture of the 12-meter high, 3-ton bronze Monkey Fist required a lot of time and effort to make and install. It now stands outside the Accenture building in Fornebu, Oslo, Norway. The knot was cast in Thailand at a foundry owned by Ulf Ferrius, seen here cleaning tape from the top of the sculpture, as it is being unloaded. The artist is Ms. Trinelise Nedreaas who has now established herself even further as an artist performing extraordinary work.

PHOTO BY HÅVARD BJELLAND from an article written by Cathrine Krane Hansen Nov 28, 2014, in Bergens Tidende.

About the Artist, Trinelise Nedreaas

- Bergen artist, born 1972.
- Studied and worked in London, New York and Berlin.
- Known to capture unknown but extraordinary people on film.
- First Norwegian female artist whose work was purchased by the Museum of Modern Art, New York, NY.
- Rated as one of the five most important contemporary artists in the book “The Norwegian art scene” (2012).

Is This A Record?

by Barry Mault

Toward the end of September I received a phone call from the BBC in Salford to ask whether I would come to the CBeebies Panto event in Salford on October 10th and 11th and tie some dragonflies with the children attending. For those unfamiliar with children's TV, the BBC have 2 children's digital channels - CBeebies for 0 to 6 year olds and CBBC for older children. The panto(mime) event is held at the Lowry Theatre where the programme is recorded with a live audience (free entry but tickets were allocated by ballot) and between the Lowry and Media City where tents are set up and entertainment for children provided. There was also a stage set up outside the theatre so that the performance could be relayed to the crowd outside.

Initially 3,000 dragonflies were suggested but when I pointed out the cost (in cord) and the number of volunteers required it became clear that this was more than a little ambitious - especially as most children were expected to be in the 3 to 5 age group and therefore fairly slow. So the BBC arranged for 4 volunteers to be provided (all BBC staff), none of whom had any idea what was involved! Not only that but, apart from one person, there were different volunteers each day. I also set up the "6 knot challenge" in case adults wanted something to try.

Each day started with a health and safety briefing which was impressive, not least because it concentrated on real safety issues (eg lost children). Friday the 10th was a normal school day, so the children expected were all school parties (the event was also open to the public on both days) and I had 15 minutes to teach the volunteers not only how to tie a dragonfly on a simple jig but also how to teach a child to do it and what to watch for when they made a mistake. It was busy all day but everyone enjoyed themselves - we shared our tent with the Canal & River Trust who ran a "hook a duck" competition and provided a sand pit (which meant a lot of gritty dragonflies!). The kids were all in supervised groups and pretty much the same age. Although it was busy a number of parents and teachers did try the 6 knot challenge with mixed results - and many were surprised that so many knots existed.

Saturday the 11th was different. A fresh set of volunteers arrived (in their own time - they were not paid on Saturday) and the public came *en masse*. It's difficult to estimate how many were on site throughout the day but probably over 3,000. We had a permanent queue all day and now we had the little ones (who could hardly see over the edge of the table) through to 16 year olds, who were a lot more adept. By the time we finished at 5:30 pm all of us had been working flat out all day with just a short break for lunch (courtesy of the BBC). The 6 knot challenge never saw the light of day; it was just too busy.

Thanks must go to the BBC for a very well managed event - each activity had its own supervisor and they worked extremely hard to ensure that we were well looked after (cups of tea regularly always helps!). I did manage to take one picture of the crowd outside the Lowry to give an idea of the numbers. And the record? Well between us we tied in excess of 440 dragonflies over the 2 days - can anyone do better I wonder?

Barry Mault

The crowd outside the Lowry Theatre [*previous page*]

The Radiant Eavening Knot

An Article Written by Pat Spiering of a new way of making a Star Knot, named in honor of its inventor, Jesse Eaves

I start making a regular star knot, counterclockwise here in the first photograph:

Take each strand across one loop and down through the next one. Stay to the inside of the other strand. Note that this is also counterclockwise, not crowning in the opposite direction. The third photograph below shows the second strand done.

Then we show all of the strands done in this fourth photograph:

Next, take each strand and go up through the next counterclockwise loop. Stay to the near side of the strand already going through the loop. The strand furthest to the right in the photograph below (right) is the one that was done.

The next view from the top shows the strand which was taken through the loop, staying to the inside, then following the prior strand to the left. In the next photograph (right) you can see all of the strands done.

Notice that the strands are coming out on top of the strand that forms the loop. This is a good time to tighten the knot.

This next photograph shows the knot tightened. Follow the strand forming the loop, going under the crowned parts into the middle of the knot. Once all strands are done, it can be crowned like a normal star knot.

Instead of crowning, this next photograph shows a strand that went down through the bottom and then was brought up through the loop again. Each strand was brought up through a loop, then taken back down through the middle of the knot and out under itself on the bottom. I (***Pat Spiering***) call this version the Radiant Eavening Star Knot.

Jason Lee RIP

as reported by his family

6 August 1971-19 November 2014

IGKT has been saddened to hear of the untimely death of Jason Lee (Jase, to his friends) who died on the 19 November 2014, aged 43, after a four-month battle with pancreatic cancer.

Jason was born on 6 August 1971 in Dunedin, New Zealand, and was raised mainly in Christchurch. He is survived by his two children Henry and Summer, who have inherited the knotting gene from him, by three loving siblings and his partner John, who informed us of his death and shared these biographical details with us.

Having raised his children in Wellington, Jason and John moved to Melbourne for his work in the "chip and pin" industry, his last job being at MasterCard working on the "touch and pay" technology that has so changed the way we all spend our money.

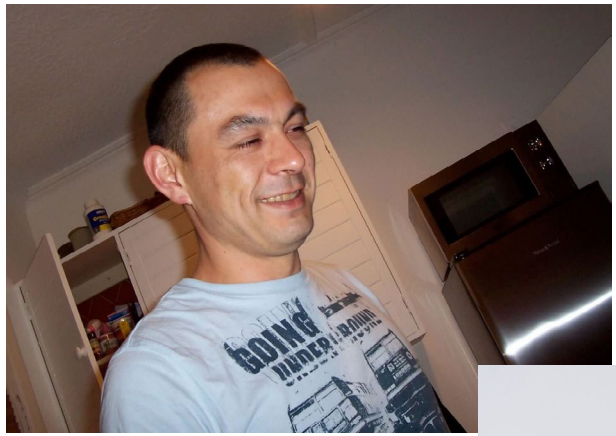
In terms of knotting, Jason was an enthusiastic and active member of the IGKT. One of his favourite pastimes was to make – and give away – Monkey's Fists. Notably 70 or so ended up as a souvenir gift for a school reunion in Seattle (along with an explanation of the history of the knot and how Jason made them – the photo is of some of the knots before they were shipped to Seattle) which then ended up as key-rings or luggage tags, others he gave to shopkeepers and market stall holders in Melbourne. Some even went to the rope makers at Chatham!

Latterly, he was also an active member of the IGKT Bushby transcription project: He started transcribing pages from Volume 1 in March 2014 and worked on volumes 2, 3, 4 & 5 as well. He also used to stay late at work to get some time on the project. It was only when he let the Guild know that he would not be able to transcribe pages from Volume 6 that the

"transcription team" became aware of his illness. Nevertheless, when he got out of hospital he requested more pages, but soon realised that he would not be able to do them and asked that they be passed to others. That was when the seriousness of his condition became more evident. In total Jason completed 87 pages, though clearly he would have wanted to do more.

These two elements of Jason's life, linked to his passion for knotting, will strike a chord with many other members of the Guild: His wish to share this love – not only with his children – but also with the thousands who received one of his Monkey's Fists – always as a gift - and his membership of the transcription team which spans the globe and will also hopefully make the work of Bushby available to many thousands more.

Jason, thank you.



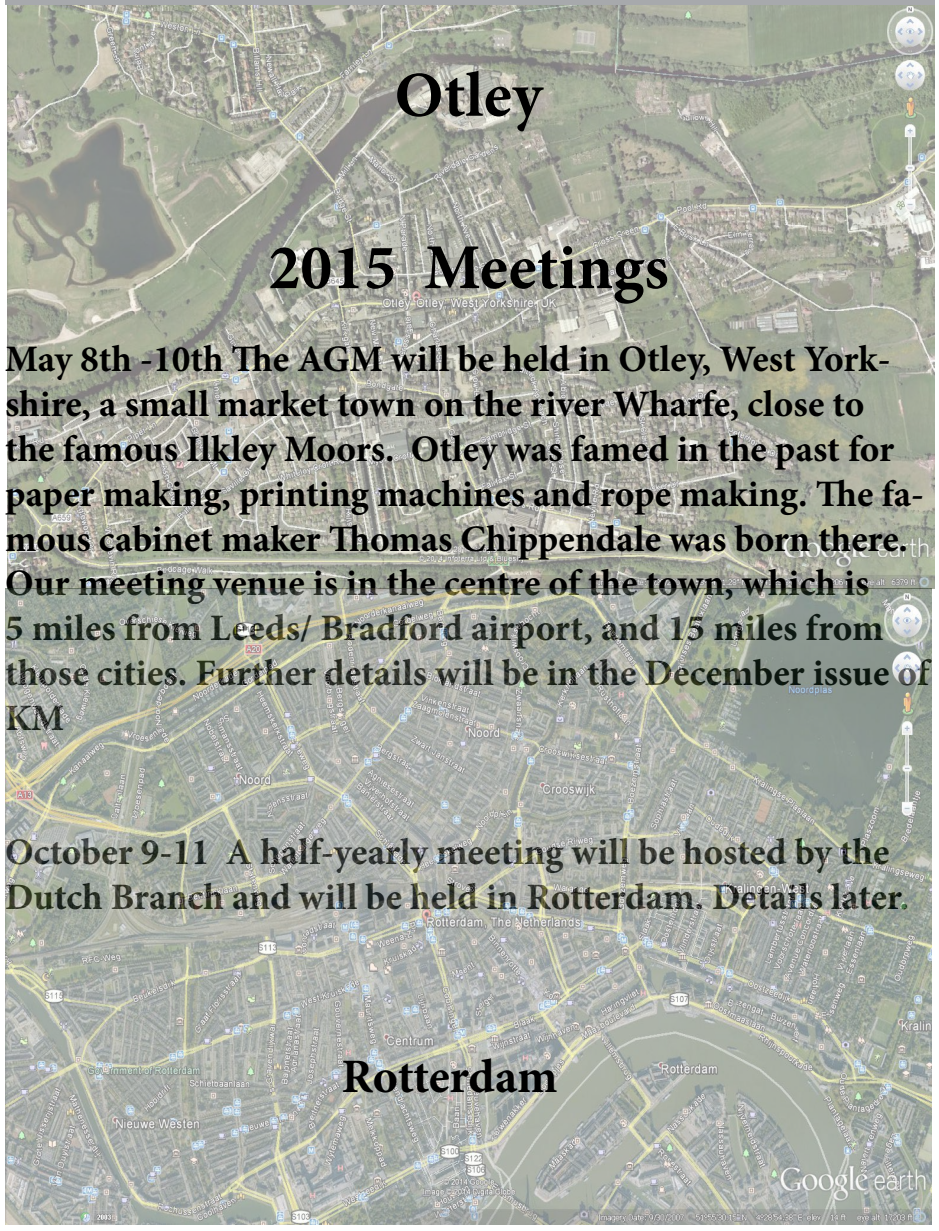
Admiral Lord Horatio Nelson

On this day [January 9], 209 years ago, the state funeral of Admiral Lord Horatio Nelson took place at St Paul's Cathedral. This followed a large and solemn procession as Nelson's body was carried in an elaborate funeral carriage via a funeral procession consisting of 32 admirals, over a hundred captains, and an escort of 10,000 soldiers, who took the coffin from the Admiralty in Whitehall to St Paul's Cathedral. The funeral filled the Cathedral, a grand spectacle designed to celebrate the life of Britain's greatest hero, and also to revel in her moment of triumph. After a four-hour service he was interred within a sarcophagus originally carved for Cardinal Wolsey.

If you have the chance, take a moment and pause, or perhaps even raise a glass, to the Immortal Memory of Horatio Nelson and all the heroes of Trafalgar.

So, history and landmark buffs, what, if anything, is missing from the photograph below of Lord Nelson on his column in Trafalgar Square?

2015 Meeting Plans

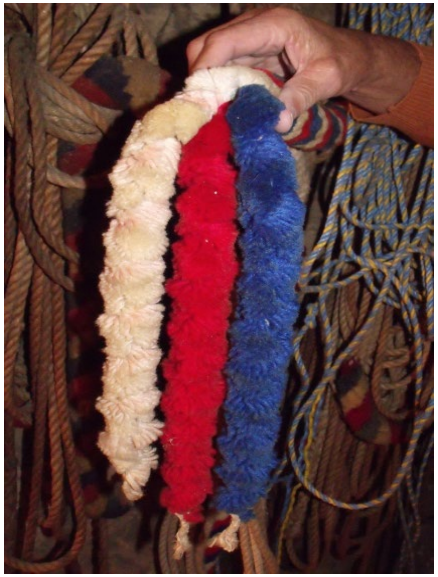

Otley
2015 Meetings
May 8th -10th The AGM will be held in Otley, West Yorkshire, a small market town on the river Wharfe, close to the famous Ilkley Moors. Otley was famed in the past for paper making, printing machines and rope making. The famous cabinet maker Thomas Chippendale was born there. Our meeting venue is in the centre of the town, which is 5 miles from Leeds/ Bradford airport, and 15 miles from those cities. Further details will be in the December issue of KM
October 9-11 A half-yearly meeting will be hosted by the Dutch Branch and will be held in Rotterdam. Details later.
Rotterdam
Google earth

The Other Bell Ropes

by
Frank Brown

When the term "Bell Rope" is mentioned, I assume all members would think of the extraordinary examples of the knotter's art found attached to a clapper of the time sounding device found on boats or in bars. But there is another type usually found in the tall end of churches. My interest was piqued during a visit to the bell tower in St David's Cathedral in Hobart [***Tasmania***]. I noted that there was a considerable lashing on the wooden structure holding each bell. Having had some experience constructing large structures from just timber and rope I assumed, wrongly, that it was part of the traditional way the mechanism was held together. I decided that there was material here for a short article in KM. After a few enquiries I was put in touch with John Smith, a prominent and enthusiastic member of the Hobart bell ringer's organisation, and an absolute mine of information. John arranged a visit to Holy Trinity church which houses a ring of eight bells. On entering the ringing room in the bell tower I was greeted by the chandelier like effect of the bell ropes suspended from a centralised point near the ceiling. I was expecting to see each rope raised by use of a Bell Ringer's Knot (ABOK # 172 ,173), but must admit the system used here was photogenic.

John lowered the collection of ropes and I was able to inspect the Tucked Splice used to create a loop on each one. The ringers control the ringing of each bell by grasping the Sallies , the spectacular “handles” that consist of wool yarns rove into the lay of the rope. They pull down and release in a precisely timed motion but control the end by hanging onto the loop. The wool yarn in the Sallies is densely packed and feels a bit like deep pile carpet. Eventually they wear down and it is at this time the rope is replaced. Photo # 2 shows Sallies that have reached their “use by date”.



Originally the rope was made from flax or hemp fibre, and the lower section containing the Sallies still is, as best as I can discover. The modern trend is to have the top section, the length attached to the bell mechanism, made of low stretch Polyester. Both ropes are hard laid, and I suspect just a little difficult to splice.

Photo 2 (Left): Sallies as found - a little worse for wear!

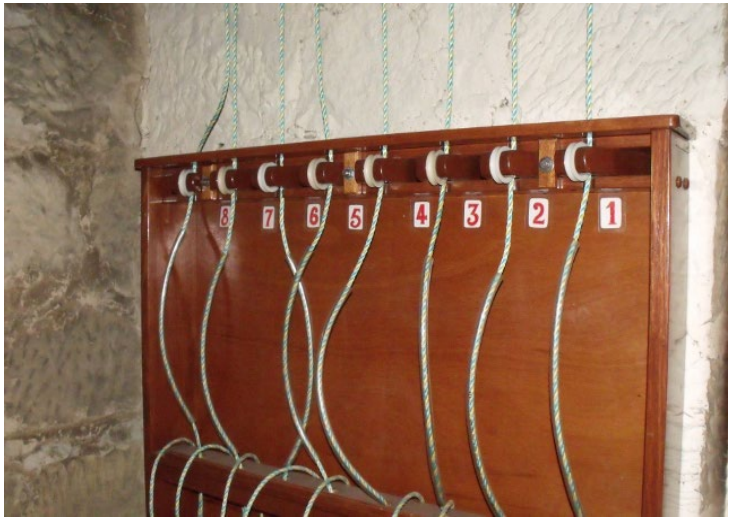


Photo 3 (Right): with eight cords, one to each tone of bell. See next photo (4) for striking mechanism at upper end of these cords.

In a corner of the tower was a board with a series of eight cords attached. By each was a number as shown in Photo 3. The cords run up to a simple but robust striking mechanism and strike the bell from the side when pulled, see 4 (above). Using this equipment a single person can ring the bells and play tunes, albeit not as loudly as when the bells are swung. The cords in this case were Polyethylene as far as I could judge; cheap and serviceable.

The inspection tour continued upwards to the actual belfry. In order to get a clear photo of the rope attachment it was necessary to scale a vertical steel ladder and then clamber over the support structure. The bell rope, which was now the Polyester mentioned before, passes through a hole in a large wooden wheel that resembles a bicycle wheel. This hole is known as a Garter Hole (see 5) and is equipped with shaped blocks that provide a smoother transition of the rope from one side to the other as the wheel rocks back and forth under the control of the bell ringer many metres below.

Photo 5 (above): The garter hole

Once through the Garter Hole, the rope is secured to the spokes of the wheel with about 3 turns and then Frapping Turns are applied, see 6 below. It was this arrangement that I had originally seen and mistaken for part of the method for securing the bell to the rotating mechanism. The rope is laid with a right hand (Z) twist in this case and I believe this is always the case. The securing turns are traditionally applied left handed and the Frapping Turns right handed.

Photo 6 (right): The lashing of the bellrope to the bell wheel

The mechanism holding the bell enables the bell to be swung by hauling on the rope at precise times during the oscillations until it is poised in a metastable position with the mouth of the bell pointing upwards. In this position, i.e. "The bell is up", an "Up Knot" is tied in the rope (Photo 7). The knot shown was found after some searching on the 'net and is very unlike the Bell Ringers Knots shown in Ashley (Photos 8 & 9).
Both have the advantage of being readily undone, being inherently unstable.

When the bell is "Down", an alternative knot is used to indicate its status. I found references to both Left and Right Handed Bowlines (Photos 10, 11) and an Eskimo Bowline (Photo 12) being used. Other knots are used to adjust the length of the rope below the Sally and include a Figure 8.

Photo 7 (above): Up Knot

Photo 8 & 9 (Left): Bell-ringers knots from ABOK

Photo 10 & 11 (Left): Right and left-handed bowlines

Photo 12 (Below): Eskimo bowline

I apologise to my learned colleagues for "dumbing down" this article by including photos of well known knots, but they will be aware that there is a little confusion where knot names are concerned.
I wish to acknowledge the enthusiastic assistance rendered by John Smith of the Hobart Bell Ringers and the hospitality of Father Timothy Evangelinidis of Holy Trinity Church in the preparation of this article.

Branch Reports

SOLENT IGKT SUMMER EVENTS 2014
MAY. The IGKT AGM was held in Chatham Dockyard. This was attended by a number of Solent members. An interesting venue, the tour of the ropewalk was a particular highlight.

JUNE. No attendance at the Armed Forces Day.

JULY. Fareham Model Engineer's week-end. We had good weather this year and so was well attended with the result that we were kept busy with lots of interest. The rope making was particularly popular so Eddie and helpers were kept on the go for the whole time.

Gilbert White week-end. The weather for this was a bit mixed so not a large number of people attended but as always this was a very pleasant week-end and I was particularly struck by the vision of a man in Georgian costume demonstrating the spinning top.

AUGUST. HMS VICTORY. A change of entry procedure this year made getting in and out more tedious for those in cars. Attendance was variable with some days very busy indeed.

BBQ. Some 20 members and friends had a very pleasant evening although the slightly chilly evening meant that once the sun went down the event drew to a close.

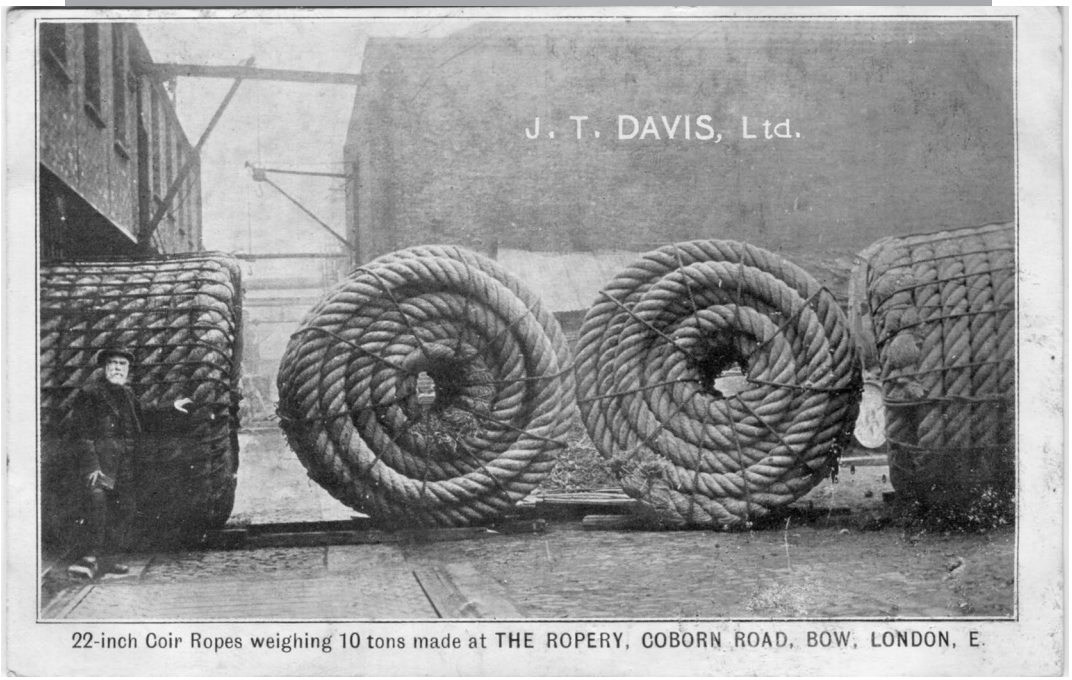
SEPTEMBER. HMS EXCELLENT. Heritage week-end – this went very well. European Association of Ships in Bottles at Buckler's Hard. This was on the same week-end as HMS EXCELLENT so was covered by Eddie & Pauline and they had a lot of interest.

WEYMOUTH MARITIME FESTIVAL. This was a new event. Most of the stalls were food associated so apart from the lobster pot maker the IGKT stall was the only one demonstrating a craft. This kept everyone very busy and there were many expressions of interest from potential new members.

OCTOBER. Half-year meeting UK. This was held at the Blue Lias Inn on the Grand Union canal in Warwickshire. This was a pretty venue but with poor weather on the Saturday there was not much public interest. However the knotters had a fine time with an excellent buffet in the evening during which a presentation was made to the immediate past president.
CANADA. Some 45 members attended the meeting held in Hamilton, Ontario. A successful meeting and some spectacular sights.

Ancient Practice Continues Into The Present

Photograph of the Past from Des Pawson MBE



The above image is from an old slightly bebattered postcard and speaks for itself , but to add some background; JT Davis were established in 1874 at Coburn Road, Bow, East London and existed until 1925 when they became part of British Ropes. They supplied all the launching ropes for the Naval Vessels built at The Thames Iron Works and I suspect that the coir ropes here (note, they are ropes not cables) were made for one such a launch, as coir rope has the stretch to take the shock of a launching . I believe this Postcard was made from a Photograph taken by Walter Sanders, also in Bow, East London, and I doubt it can be any later than 1912 when The Thames Iron Works closed.

Alaskan Branch
Every Thu. evening 6:00 to 8:00
Anchorage Senior Center
1300 E 19th Ave., Anchorage, AK
Contact Charles Rigden
Tel: (1) 928/231-4775

East Anglian Branch
Contact: Des Pawson
Tel: +44(0) 1473 690 090
e-mail: des@despawson.com

French Branch
Contact Jean-Pierre Durand
06 64 00 66 91
durand0547@orange.fr
www.igktfrance.com

German Branch
Contact: Andree Treffenfeld
Hermann-Lons Str 3C, D-24558
Henstedt-Ulzburg, Germany
Telephone: +49 (0) 172 4156789
Email: info@knotengilde.de

Midlands Branch
The Old Swan, Netherton
Contact: Bruce Turley
Tel: 0121 453 4124

Northwest Branch
Contact: Dave Walker
Tel: 01244 682 117

Netherlands
Every last Saturday (except Dec.)
De Hoop, Rotterdam
Contact: Frits Ottens
Tel: +31(0)587850011
Fruitstraat 58, 8933 GR Leeuwarden, Netherlands
E-mail: frits.efina@telfort.nl

NAB - Mid-Atlantic Region
Contact: Michael Pollock
See handbook for details

NAB - Knot in the Middle
Contact: Rusty Helms
See Handbook for details

Pacific Americas Branch
Second Tuesday of each month
At the Los Angeles Maritime Institute (upstairs)
San Pedro, California
Contact: Jimmy Williams
Tel: (1) 310/679-6864
e-mail: igktpab@gmail.com

Solent Branch
Second Tues. of even-number months
Fareham Sailing and Motor Boat Club
Fareham, Hants, UK
Contact: Ken Yalden
Tel: +44(0) 23 9225 9280

Surrey Branch
Meetings are held at Guildford District Scout Centre, Nightingale Road, Guildford, starting at 20:00 hrs. Please phone for more details
Contact: Howard Denyer
Tel: +44(0) 1483 536 401
www.surreyknots.org.uk

Sweden
Contact: Christoffer Åström
Tel: +46 736 381 731
E-mail: christoffer@knopar.se

West Country Knotters
Last Sat. of odd months @13:00 hrs
The Benjamin Perry Boathouse Activity and Training Centre
Phoenix Wharf, Lower Guinea Street, Bristol BS1 6TJ
Contact: Richard Hopkins for directions
Tel: 0117 986 7146
May be subject to change - call first

West Yorkshire Branch
Contact: David Pearson
Tel: 0113 257 2689

Back Cover - ***a Globe Knot in four colors by John De Wildeman - great job!***